



**Cracks in the
Walls**

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Progression of Ideas

Introduction

When I think about the world, I think about how very large and very small it is at the same time. We are hundreds of millions of bodies walking around having very different experiences, yet very much the same. We live our lives inside shells that prevent us from ever really experiencing closeness. Think about the stranger behind you in the grocery store, or the girl next to you at lunch. Our society has taught us to build walls between each other keeping one another at a distance. This semester I have been exploring what happens when we confront these walls and stick our fingers through the cracks that are made.

I began the semester collecting items from a multitude of people, items often regarded as trash. I wanted to unify these items into single iconic images as a way to show how communal we are; how, although we live our lives inside our own skin, most experiences are shared. Each found object had its own story and place, but was also part of a larger picture. While I liked the artworks that resulted- I felt I wasn't actually confronting the issues as directly as I might.

I wanted to create artworks that actively removed barriers between. I placed a box in the campus center and asked people to submit anonymous letters to someone from anyone. In anonymity, people were able to speak their mind free from the restraint of being attached to their words. Many of the letters were similar in theme, illustrating the type of things that go consciously unsaid to one another. I started thinking about why it was we censor ourselves. In part, I realized it was largely a matter of self protection; a way to save ourselves from rejection, whether emotionally or physically.

My exploration into social barriers took a new turn in the last part of the semester. I wanted to put a face to these stranger, to see what would happen if I confronted my own fears and broke the barriers between myself and others.- I went out to centers of daily life (grocery stores, gas stations, bars, parks) and purposely met and talked to strangers. My final artworks this semester are a series of portraits of these people. Portraits mapping the way these people make me feel, what they make me think of, portraits of the moment I meet them.



Initial Summer Work



The Story's in the Soil, acrylic and watercolor on cardboard, 2010

I spent the summer living and working in Camden, NJ where I focused mostly on photography and mixed media, and was consistently reminded and inspired by the beauty in everyday life.



August and Fire Hydrants, 2010



Spruce Street, 2010



Cold Feet, Acrylic and Mixed Media, 2010



With inspiration I began the semester looking at collecting stories and materials thought of as trash and unifying them into one iconic image...





Progress Critique One



Critique Summary

The size of the work was discussed a lot. It was thought of as a strength because it created use of viewer interaction. The cropping however came into question and was thought somewhat counterproductive to the message. It was recommended that I not be too neat and tidy, as well as considering how that relates to message. The emblematic images/iconic images (tree and heart) provide format to add things to; use of elemental imagery, universal understandings. The materials themselves were thought almost too repetitive. It was suggested I try wax and tar as materials to allow for the physicality of the work to happen. The dispersal of items was also discussed and the thought better if items were clustered together (ex. Soldiers). Inverting the colors and using chalkboard paint for background, giving people a place to write, was also suggested. Potential source artists to look at are Anselm Kiefer the German neo-expressionist, Leonardo Drew, and Yoko Ono.

After the critique there's a couple of things I think I want to look into when making my next piece of work. There's a lot more that I want to try out and experiment with. I definitely see why cropping didn't work with the roots, and it was nice to hear other people's views on that. I would like to get two more panels and finish the bottom of the roots, before midterm, just for personal satisfaction. I feel like it would be beneficial to see the difference in the cropped version vs. the expanded version. I've never worked with tar or wax before but I think I would like to try them. I'm thinking about putting up the other two boards and starting experimenting with forms and different imagery on it. I also plan on setting up a letter box this week, and start collecting letters and stories from other people, so that I can start thinking about what I'm going to do with them in my work.

Karly Klopfenstein Studio Visit

Karly Klopfenstein came and visited towards the end of class so we didn't have as long to talk about my work as I thought we were, but we discussed a lot none the less. It was nice to have someone see the work that had no previous context of what it was supposed to be about, or what the ideas behind it were. This was really helpful because I found out that a lot of what was being conveyed isn't what I had intended, and what I had intended wasn't coming across as strongly. She noted that the image, a tree's root system immediately brought up issues of ecology and sustainability. I hadn't made the connection, though it is so obvious. I realized that an icon of environmental issues, a tree, made up of recycled materials, trash, would immediately start conveying a completely different message than I had intended.

The materials carried a lot of baggage that I hadn't seen. It was really helpful to hear her perspective on it, because I had been so in tune with my own intentions I didn't think about what was actually being conveyed. She also said she would like to see more three-dimensional aspects within the work. She noted she was starting to see it a little bit, but that she wanted more of it. She mentioned sculpture and what would happen if the roots came out off the wall towards the viewer and interacted with them directly in that way. She mentioned cutting the tree out of the plywood and working on it from there.



New Intention Statement

Iconography and symbols are used to solidify what we already know. They are cultural reminders of things we have already been taught. I want to continue working with symbols/icons of human relationships such as the heart, and root systems. In making large-scale images of these, I want to draw the viewer into the work, and to look closer at the materials. I like the idea of collecting moments, and objects from other people and merging them to convey a collective message. At the base of it, we are all human and experience much of the same emotions; I want to expose this commonality amongst strangers. I love the written word as a form of expression, and conveying tangibly, abstract things like feelings. In working with letters from strangers to strangers, I feel that this tangibility will become more accessible, and in reading others words people will relate.





Midterm critique



hey,

I know I'm that douche dating your sister, but don't take your vendetta out on her. She's gonna need you and despite what you think, you still need her.

To: You
10/03/10
Sometimes you seem so oblivious to everything that has to do with me and you. But then you admit to knowing that you fuck up and apologize for it. I don't think that ~~to~~ you are truly sorry. If ~~you~~ you were truly sorry, then you would stop your nonsense & step up to the plate. Right? ~~Am~~ I being too harsh? Too impatient? You & I have the ability to be my favorite person ever & at the same time you are the person who infuriates me the most. So why do I ~~continue~~ continue to put up my jaw shit? Why don't I just let you go? I guess if I know the answer to that, then maybe I wouldn't be writing this to you right now. Then again, I don't think you will ever see this ~~message~~. However, I feel that even if you do, and know it is me writing to you, you will still be completely clueless as to what you should do. I don't know how ~~much~~ long I will be able to put up with you. I don't think I love you, so why am I still here??? Answer me that.
From,
Me

I placed a box in campus center with the sign:
Letters to someone- from anyone. anonymous notes to vent the heart. write hurts- write hearts- write loves- write losses- write what you cannot say, and leave it in the box.

SPACE
Quasar PKS 2349
Images such as these have enabled astronomers to determine the link between quasars and their companion galaxies. Drawn by strong gravitational forces, this galaxy will eventually fall into the quasar's "engine," a black hole.

The day before you dumped me, I made you a mixed tape. I've kept it all this time so that one day, maybe you'll hear it. I hope that your heart feels like a black hole ^{too} ~~every~~ every time you hear those songs. It sucks.

Love always,
your jilted lover

TO: THE ^{Deep confines of outer space}
A PLACE WHERE
YOU KEEP YOUR
ABILITY TO FEEL

FROM: THE
PERSON YOUR
HIDING FROM
(HERE ON EARTH)

© 1998 Pomgranate, Photograph courtesy NASA

To the boy
I was never in love
with but will
always love

and I around my life. And I remember how you up the pieces when he did. Mostly, though I remember riding around in your car. I told you I didn't

Dear sweetie,
Some days I think are fine most days now, what with life picking up and giving me a good snare for my love-sinner days. I think: finally FINALLY we can talk and be near each other like we used to and I won't have to coat the desire in my eyes, reign in lips and teeth from smiles too wide, desperate to please, to convey: "I'm happy with you. Some days I think I can put other people's happiness before my own."
But then I turn my head, or the wind changes direction, or I climb a tree. And suddenly there you are in my mind again, curled tight around my heart ~~spun~~, like a cat ~~licking~~ at cream.
Somedays I feel you are in my bones. When will I escape you?
I'm sorry. Maybe one day we can be friends again. I do miss you.
Goodbye beautiful
(give me one last of



Critique Summary

Conceptually, this work was really spread out and not focused enough. The graphic quality of the work was discussed and everyone agreed that this was appropriate—everyone also was more intrigued by the more abstract work. The works were considered to be disparate and required a lot of background knowledge or personal experience to understand that the viewer would not have. The presence of language generated several questions; Where is language in this piece? Whose language is it? Is it mine, is it other peoples? What is the thread between them? These questions led to a discussion that maybe the work was too coded and doesn't allow for the viewer to decode its meaning. The references to Helen Keller and my student were two of the big issues that without my explanation would have been missed. It was suggested I find visual translations for historicism or culturally understood icons. What question I was asking about language seems to be different question within each piece and it needs to hone in on one to unify them. Visually it was noted I'm breaking frame regularly and I should keep experimenting with non-traditional materials. These materials work sometimes, but not others, for example the wood doesn't within abstract piece, it stops from making it a conversation and makes it more into a traditional "painting" framing the fragments. The Linear quality was something that was suggested as a launching point for further works, perhaps exploring line as connection through pieces. Carrie suggested maybe making 12 pieces about line and exploring relationship within them. The idea of threading together, literally metaphorically was a positive and the scale was both a strength and a weakness, it draws the viewer in and is visually interesting,, but doesn't allow it to be decoded. Artists to look at were Anne Hamilton in her interaction with language, Kurt Schwitters in Ursanada, looking at the break down of the word, graphic break down of words, and Jenny Holzer who uses language blatantly within works, direct not implied

The critique brought up a lot of issues I knew I had been facing. I realized I wasn't even sure what question it was that I was answering. Billy mentioned it looked like I was addressing three different questions in the work, and I think he was right. I spent a lot of time looking at what it was I was interested in, and why I was working with language. I realized I was working with language because it was the venue I had always used to articulate what I was really trying to get at within my work, feeling. The heart of the matter. I spent the past couple days looking at artists who deal with emotion and feeling. I looked at art work that I responded to, and then thought about why. I stripped away the idea of looking for an SMP topic and just started talking to people and engaging why it was I liked art to begin with. The way it made me feel. The way a photograph or a picture can make you feel something that you can't explain, a mixture of beauty and sadness and nostalgia or loss. This everyday romance of being alive. It's the little things that are really big things.



New Intention Statement

Movies and television show us countless storylines every day. We are familiar with these and characterized from a young age to feed into these narratives, the fairy tale, the drama, the struggle. We often forget and overlook the romance of everyday life, the poetry of being alive. I think I would like to pursue this issue, and try and make work that highlights the story of the stranger, and the romance of everyday life.

(I want to go back to original idea of pictures/portraits of strangers made up of found objects)



Critique Summary

The materials became a large point of discussion within the critique and why the choices on material are being made and how they will create the portrait. A question that was raised was if it is important for the viewer to know why the materials were chosen and if the choices are iconic. Will they make sense? It was suggested that symbolic language is tricky in that there is a need for more readable symbols but this falls into cliché or overly simplified ideas. The use of aromatic spices—working other senses in was suggested as well how leaves didn't work in the same way the corks did. The actual encounter and meeting the people, was discussed as being the artwork. The idea of having a video camera to document verses how cameras make people uncomfortable was also discussed. More specific identity to the items and incorporating items from place of meeting was thought to help give context of meeting. It was strongly agreed that I need to show/say "she was like soup" because it is an eccentric gut feeling. Lisa said she is concerned these will just be a vessel for collage and the meaning won't be there. Making them more than a static object but an experience through use of backgrounds and multiple elements was suggested. The graphic quality of the face gets distorted with collage, and could be loosened up. For example, having a pile of leaves to walk on that go up the wall – this hits on more of the senses. Someone suggested having food available for the viewer as well as the free association of color and texture, gathering endless stuff and then editing it down

I found this critique really helpful. I feel like I have a much more concrete direction post-critique than I have had after others. I know that I need to have the items I use to construct my image of this person be readable to the viewer, but I don't want them to fall into being cliché which is really easy. I think I'm feeling stuck with how to translate these things into interesting, but also tactile ways. I'm afraid of losing connectivity between the pieces if I get too abstract, and don't really know if there will be enough unity if I go in really divergent directions for each person. Lisa mentioned it just becoming a vehicle for collage, and having the meaning become lost, which I think is potentially possible. I guess I'm struggling with how to keep it visually intact while not losing the viewer within the work. I'm thinking of using the photograph to keep it intact and then have elements of the way the stranger felt stemming from that.

Billy Friebe Studio Visit

Billy's studio visit was pretty helpful. The only people who had really seen my most recent work were the other SMP students and Lisa, so it was nice to have a fresh pair of eyes viewing the work. During the midterm critique it was noted that sometimes it was too coded, and difficult to understand what it was I was trying to convey. Billy noted that my breaking the frame was still occurring pretty regularly and that was a strength, but that the meaning behind the symbols and language was still somewhat hard to decipher. He made a comment synesthesia and it really resonated with me, because in a lot of ways my work is almost referencing that. The concept of using objects or sounds to describe a person, and the mixing of senses. He also said to let it speak for itself, instead of trying to cram so much into the symbolic value of the work, which is something I definitely try to do, which I think often causes it to be too literal and not free enough. He also discussed the digital portraits I did, and the possible incorporation of those into the exhibit, having them be separate, but linked through a same name or title. I realized that there was a lot of things I was sort of wanting to do, but wasn't doing for fear of being too abstract, and I think now I'm going to try them, because I was reminded that this gallery show is a good way to try out things on the wall, and not to be afraid of failing.



NewIntention Statement

“We sometimes encounter people, even perfect strangers, who begin to interest us at first sight, somehow suddenly, all at once, before a word has been spoken.” - Fyodor Dostoevsky

People have always interested me. I'll be walking in the super market, or gas station, and see someone who strikes me, who draws me in. People are extraordinary, they are walking memories, they are millions of moments strung together in flesh, they are the greatest books never written. In talking to strangers you get to see a person for the first time, not in their name or occupation, but in how they make you feel.



Let's Talk About ART!

Interview 1

Questions from Tara Hutton and AllisonYancone

What inspires you? What are some of the sources, both within art and outside of art that you turn to?

I think that people inspire me, as cliché as that might sound. I like watching strangers, and talking to people and realizing that though we are all very much different, we're very much the same. I like reading notes and letters other people have written, and flipping through old library books or postcards and reading what other people have to say to each other. I think life is about finding that makes you feel, and feeling it in everything you do. People are what make me feel the most I think. I enjoy walking around public places and just watching the way we interact with each other, all of the different stories that are occurring amongst each other. I think this is why I like thrift stores too, imagining all the lives that an object had and saw before it moved on to its next owner.

How important is self-expression to your art making? In what way does 'self' enter your artwork?

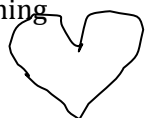
I think self expression is extremely important to my art making, because art is an expression of the self. Whatever it is that I'm making, even if it is to convey a message completely outside of myself, will wind up being covered in my fingerprints. I think my "self" enters whatever it is that I'm doing, whether it is consciously or unconsciously. That applies to art just as much as it applies to everything else that happens in life, because I am the lens that filters the world around me. I'm not sure I think any act of creation can really be separated from the self, because creating is such an intimate experience, they're intertwined, woven. I think it also depends on what you mean by self-expression. Because while I don't think you can really completely remove yourself from a work, I do think there are various levels that you picture "you" in that work. I think there are works that are more heavily based or inspired by the self, as opposed to something being inspired or about something else and the self is just reflected within that.

How does your choice of medium(s) affect your work and contribute to its meaning?

My choice of medium adds a sense of collectivism to my work. In using found materials, and gathering stories and letters from other people, the work invites the reader to relate his/her experiences and memories to the collection. I think that mixed media, and the ability to use a multitude of materials really allows it to go in a lot of different directions. It also allows me to play with metaphor a lot, because objects that have literal translations can then actually become present within the work. Visually, I find mixed media more interesting to look at, because it breaks up continuity other mediums highlight. I also really just like working with mixed media because I find myself interacting more with the work and materials in making it, then I do with just paint, or just photos, I like the mixture.

Is your work ultimately more about your process or about the final product? Why do you feel that way?

That's a really hard question. I think it's a balance. I like working with layers and having images and text piled on top of each other. I like the idea that you can't see everything



that's present in the work. In that respect I'm much more process orientated, but I am conscious throughout the process of how the final product is going to look. I suppose it comes down to what I want the piece to say to the viewer in the end. Depending on what I want that message to say, the work could be heavily about the visual quality of the final product and the translation of that meaning on to the page; but I think in a lot of ways what I (or any artist) wants to say is said in the process, in how you go about something.

Does the context in which your artwork is displayed affect your artistic choices? How might you address this in the upcoming fall exhibition?

I think it definitely does affect my artistic choices. Because I know that it is going to be shown in a gallery, automatically certain questions arise. The size becomes an issue, what is too much, too big, and conversely what is too small to engage the viewer. It also brings up the issue of how people are going to interact with my work. There are certain ideas that the gallery wouldn't provide the right atmosphere for, certain interactive aspects wouldn't function as well in the gallery setting and so that has to be taken into account. Because I know where the show is taking place in the fall, I can tailor the size to the gallery. I don't have to worry as much about whether or not it will be too big, because I know the size. It also brings up the issue if there is an interactive aspect, how to document that taking place outside the gallery and then displayed within it.

Do you have a mission? What do you consider to be your purpose for creating art?

I'm not sure if I would qualify it as a mission, but I think I create art to show people we are not alone. I want to express how important we all are to each other in this world, and break down the walls between us. There are a lot of different ways and aspects that this can be gone about, and art is one of them. I don't think of it so much as a mission, but I make art to make people feel.

How do you measure the success of your artwork?

There is such a wide range of success, and what it means to succeed, I think this is a hard question to answer. I would say for me, I measure success by how the work makes me feel when I look at it. If I feel like it has an emotional response, outside of myself, I think it succeeds. This is really subjective however, and I guess it also depends on how it conveys what it was that I was intending to convey. If that is a certain emotion or message, I think the success would be in how well that translated to the viewer.

What about making art intimidates you?

What about making art doesn't intimidate me? I think the most intimidating thing is standing before a blank canvas. That first stroke and movement towards creation is the most intimidating moment, because you're taking something that was full of potential and endless possibility and making a step towards narrowing those possibilities down. It's wildly intimidating because you are given the world to imagine and picture and rethink, and there's so much you could do, so there's also so much you could fail to do and say. I think the idea that art has to mean something is intimidating, that every action has to say something terrifies me.

If you could have your portrait done by anyone who would it be, why?



I would have it done by Robert Rauschenberg. Rauschenberg because I admire his style so greatly. I love the layering and collage aesthetic he has and would be interested in seeing how he portrayed the layers of self he saw within me. One of my favorite quotes about art is also by him, "I think art is more like the real world, if it is made of the real world". I like his choice of materials, and think that in something so complicated as a portrait, a capturing of a person, that would be really important to me.

Interview 2

What is the role of size in your work? Is the idea of monumentality important to you?

I find size a way to take something, and highlight its presence. I like things that surprise me, and in taking an image and making it larger it's able to do that, I'm able to find pieces I didn't know were there. In the same way talking to strangers becomes a discovery (everything they say is a new story, a new surprise, a narrative unfolding) making my images larger than the actual people themselves allows me to look closer at the image. It is surprising and intriguing to see a face the size of a body, it pulls you in. It intrigues me, like strangers.

What is your process in gathering sources and stories?

When I gather sources for my images I like to go out to places that are parts of everyday life: the gas station, the grocery store, restaurants, or parking lots. I am drawn to places that aren't glamorized, that are often overlooked as ordinary and plain. I like finding the extraordinary there. People are extraordinary; the fact that there are so many of us, each with our own experiences fascinates me. I go to these places, and look at these people like libraries, try and read their stories. Sometimes these stories can't be read, they can just be felt, and I think those are the stories that intrigue me the most.

What is your connection to language and how does that come through in your art?

We live our whole lives within our own skin, with our own emotions, and thoughts. Language is one of the ways we are able to step outside that, to step into someone else's world. Wrapped up in this however, is the innate failure of language to convey certain things, because everything can't possibly be said. Take falling in or out of love for example, it's not just one thing, it's a hundred. It can be happiness, sadness, anger, and nostalgia all at once. In language we have to keep identifying, specifying, trying to articulate, to separate, to make linear our spherical experiences. This fascinates me. I like working with language in conjunction with the visual because it helps to lessen the lineage. More than one thing can be happening in a single glance. In my own work I use language to collect the material I use to portray a person. I collect the elements which are then translated into a different kind of language, visual language.

How do you decide what materials to use in your artwork?

In a lot of ways I think materials are like words. Words by themselves don't always say much, but when placed in a sentence, can be very powerful. When I think of an aspect of a person I want to convey, finding the right material is like finding the right word to articulate it. Then it is about placing those words in an order to make them more powerful, to say something else. I guess I look at the physicality of materials and what it makes me think of, how I translate that physicality into emotionality.



There is a strong sense of your hands physically manipulating the materials in your work that is apparent in the final pieces. What is the importance of this tactual quality of your work?

I think because my work is representing an interaction I had with a person, my particular feeling and impression of who they are, it's important for my hands to be present within the work. As much as it is based in their words and actions, it's my interpretation of those actions that is presented. In the same way the materials to create a portrait of this person allow the words, my hands allow the voice to say them.

Other Artists Talk about Art!

Artist Talk: Dr. Andrea Giunta,

The Politics of Representation: Art and Human Rights in Latin America

Nov 11

Dr. Andrea Giunta's lecture on artwork and missing people in Argentina was really interesting. The lecture was focused around art that politically engaged the "disappeared" (people gone missing amidst political turmoil in Argentina). She started off by giving some background and explaining how memorials in newspapers were initially utilized to remember those people who had disappeared, and thought to be dead. The newspaper memorials would have a picture of the missing person, their name, and the date they went missing. These memorials became so popular with friends and family of the missing, that newspapers started only allowing them published on the anniversary of their disappearance.

Dr. Giunta talked about how these memorials were sort of the beginning of a series of artwork centered on these missing people. She described the transition and progression from newspaper ads to "high art". A couple of the works she specifically spoke on were installations of the physical representation of these no longer physically present individuals. One had mirrors next to the images of people, so that resemblance between the viewer and the taken could be seen. She talked about how many of the people taken were either pregnant, or had young children. These children, if still alive, were probably unaware of their real heritage. As a result of the exhibit, three people were identified as children of the missing. I thought this was really powerful in its example of art as a way of really reaching people. Not just on a physical or political level, but a powerful way of change. Another example of gallery art was a work centered on the telephone book, and the placement of the disappeared people's names within the book to illustrate their status as "missing". They have no address, no way of being contacted, yet are still not considered gone, and still retain the right to vote within elections by society. This was a really weird dichotomy and illustrated the sort of limbo these people are socially constructed as.

While I found the lecture topic very interesting, it was sort of hard to hear. The microphones were quieter, and I had a hard time understanding all that was being said, but besides that it was all in all a great lecture.



Artist Talk: Heather Harvey, Oct 5

In talking about her work, Heather Harvey articulated in very concrete ways, abstract ideas and notions. Her work, which I wasn't familiar with before the talk, enters into a dialogue with abstraction and the exploration of memory. She discussed her multitude of influences, and in particular spoke of her relationship towards poetry. I loved listening to her talk about her work, and was really captivated by the way she discussed such abstract terms with such fluidity and beauty. She mentioned Albert Einstein, and a quote about gravity not being responsible for people falling in love, and I thought it was really pertinent.

Her work seems to be exploring that blurred area between concrete and abstract, between that which we can explain, and that which we can't, like memories, which both are and are not defined. I think Harvey's background in archeology plays a big part in this and think she's a great example of what a liberal arts education really looks like. As someone with degrees in both archeology and art, she can explore the in between spaces we often over look. In a lot of the work she showed us she was literally installing into the gallery and working with layers on the wall. This sort of gallery archeology really allows the idea of memory and past to surface. In playing with these other disciplines and subjects, I think her work really can stretch a wide variety of audiences. I like that her work seems to tackle and address questions we can't answer, to look at that which we can't understand, and ask why?

Artist Talk: Karly Klopfenstein, Sept 20

Karly's talk was pretty interesting. It was nice to see a St Mary's graduate talking about their experiences after college, and what they have been doing. I like that she talked about going directly into an MFA program, and her struggles with that because it was really relevant to those of us that are about to graduate. I also really liked the way she talked about sculpture and her process at that time; how she felt like she was throwing herself into her work, but not feeling like she was getting out of it what she was putting into it. It was reassuring I guess to hear an artist talk about their struggles with wanting to, but not able to make work they are connecting with. I like that this wasn't the end of the story though, and she continued making work and is now a practicing artist.

She spoke a lot about visual puns, and in a way seems to center her art on that concept. I think the idea of visual puns is something that really intrigues me, because it relates to the viewer on such a basic level. (I'm an English major so I love the blending of the written with the physical). It seemed almost too basic though, and I wondered if there was more to it, or if it was just what was seen. It reminded me of a quote that says something like if a work of art is completely understood; it is no longer a work of art. I thought it was interesting to hear her talk about contemporary craft in America, and the influence of traditional craft as a means of telling stories and necessity. I'm a knitter and a crafter, so it was nice seeing these placed in a professional art sense.



Tenterhooks: Karly Klopfenstein and Anja Marais
Gallery Opening, Oct. 26

The gallery opening was somewhat surprising to me because I hadn't seen or heard of Anja Marais's work before the show. I was pleasantly surprised by her relation to place and memory and it was nice to hear the artists discuss their works, and I enjoyed both separately. When the exhibit first opened, there was time to walk around and examine the works and get up close to them, but I don't know how much I really enjoyed them together. I guess I was just confused as to why these two bodies of work were shown together. They seemed too divergent. Anja's work was working on exploring the metaphysical space and place of belonging, and her exploration of feeling like a nomad. Karly's work explored through bold physical embodiment of puns the destruction of warfare. One was much more abstract, and the other was so literal.

I had heard Karly's talk earlier in the semester, and had seen pictures of the works she was showing, so I knew what to expect. It was pretty much as I had imagined it, though I was a little disappointed that the tank wasn't finished. I hadn't seen any of Anja's work, so that was a really nice surprise. I really enjoyed Anya's use of materials and found something really beautiful and poetic about her integration of sculpture and painting. The transparent paper her backgrounds were made on mimicked the transparent feeling she was talking about in not belonging to one place. She was also really articulate in discussing pretty abstract ideas and notions. I talked with her after the opening and discussed how she made the sculptures. She said she draws the fabric patterns directly on a model, and they take several months to make. I was really captivated by the time and care that went into each piece.



Annotated Bibliography

Holzer, Jenny, David Breslin, and Philippe Buttner. *Jenny Holzer*. Ostfildern, Germany: Hatje Cantz, 2008. Print.

This book gives a wide variety of Holzer's works. From her early works and Truisms to her later LED works, the book categorizes her progress from the 80s. It maps her migration from predominately American showings to a more European venue. In addition to scholarly essays accompanying each section, the book provides insight from Holzer herself. The book is useful in explicating Holzer's own opinions on language and how to utilize words to convey meaning as art, as well as a reference for images of a range of her works.

Holzer, Jenny, SökeDinkla, and Abigail Guay. *Die Macht Des Wortes = I Can't Tell You: Xenon for Duisburg*. Ostfildern: HatjeCantz, 2006. Print.

I Can't Tell You focuses on Jenny Holzer's more recent light installations in Europe. The book has 23 color pictures and 10 black and white images of the text projected onto building walls. The text is taken from her earlier work *Truisms* (1977-1979), *Inflammatory Essays* (1979-1982), and *Survival* (1983-1985). The book is a good resource for looking at images, but isn't as great when delving into the conceptual nature of the text Holzer chooses.

Goldstein, Ann. *Barbara Kruger: Thinking of You : [exhibition, Los Angeles, the Museum of Contemporary Art, Oct. 17, 1999-feb. 13, 2000 ; New York, Whitney Museum of American Art, July 13-oct. 22, 2000]*. Cambridge: MIT, 1999. Print.

The power of Kruger's words is the major theme throughout the book it provides good examples of the text utilized by Kruger as well as images from installations and essays to accompany the work and explain the meaning. I think it falls short for going in-depth with the artist herself however, and wouldn't necessarily use it if I was looking at process over product.

Lanchner, Caroline. *Robert Rauschenberg*. New York: Museum of Modern Art, 2009. Print.

This book walks through nine of Rauschenberg's works at the Museum of Modern art in New York. The author analyzes the works and explains how they are representative of the larger work Rauschenberg was making at the time, and the period in his artistic development. The book focuses heavily on the experimental aspects of his work, and is quite useful in understanding conceptually, what the process behind choosing materials was. While the first few works I found to be somewhat irrelevant to my work (the white and black series/early sculpture) the bulk of the book was extremely helpful. The middle sections (focusing on the combines and collage) consider the multiplicity of relationship between words/images, beauty/ugliness, art/non-art. It was extremely helpful in understanding the in between place of sculpture and painting Rauschenberg occupied.



Mattison, Robert Saltonstall. *Robert Rauschenberg: Breaking Boundaries*. New Haven: Yale UP, 2003. Print

The author utilizes a lot of his own insights here to describe the influences that have worked in Rauschenberg's life. It takes a wide range of works within Rauschenberg's life from a variety of disciplines and breaks down the inspirations and processes behind them. It looks closely at the fascination of urban life and travel within Rauschenberg's works, as well as the possible effect of dyslexia on his creative aesthetic. This book is a good source for placing Rauschenberg's work in the context of his life and in his spontaneous movement.

McGinness, Ryan, and Jeffrey Deitch. *Installation view*. New York: Rizzoli, 2005. Print.

The artist is a huge focus within the book. It gives good insight into the process and provides sketches from McGinness himself. The sketches allow for the work to become more than just a single effort, but a series of efforts. The book is packed with images of his works (a wide variety of mediums, most interesting to me, his printmaking and collage). In understanding McGinness's work and the artist process in general, this book is strong.

Schama, Simon, Cy Twombly, and Roland Barthes. *Cy Twombly: Fifty Years of Works on Paper*. [München]: Schirmer/Mosel, 2004. Print.

Fifty Years of Works on Paper is a large print, with full color reproductions of images. The opening essays provide a strong basis for Twombly's movements. It discusses his 'childlike' style and elements of gauche within his gestures. There are a lot of terms used within this book I was previously unfamiliar with (ductus, gauche, en passant). The terms give new light describing the movement and artistic hand within Twombly's work. It breaks his works down by era, and places them into categories regarding the overall clarity and free-movement. Both essays discuss the handwriting and the blurred line between past and future tenses.

Serota, Nicholas, Nicholas Cullinan, Tacita Dean, and Richard Shiff. *Cy Twombly: Cycles and Seasons*. New York: D.A.P./Distributed Art, 2008. Print.

This book gives a good overview of Twombly's works and unpacks where it is he draws inspiration from. It includes an interview with the artist, which sheds light on a lot of his inspirations and the ambiguity of genre his work falls under. He claims he's not a purist and the book discusses his overlap in many genres, themes, and classifications. It discusses a lot of the mythical and literary works that Twombly plays off of. The book is pretty informative and delves into his biography pretty deeply. It follows the progression of his work from his early school days, to working with Rauschenberg, to moving to Italy and his current work. Overall it is a very useful overview and insight to the motivations/inspirations behind his work, and I found it particularly helpful in his relationship to poetry and words.

Simon, Joan, and Ann Hamilton. *Ann Hamilton*. New York: Harry N. Abrams, 2002. Print.

Hamilton's installation art is placed in the context of the artist's biographical and historical context. It chronicles the work from 1981 to present with notes from the artist on meaning as well as process behind putting the works together. It focuses on Hamilton's use of sound, smell, and other sensory details to construct a space and also provides a good overview of what installation art is about for those who have little experience encountering it.



Temkin, Ann, and Gabriel Orozco. *Gabriel Orozco*. New York: Museum of Modern Art, 2009. Print.

The book works through Orozco's art on a year by year basis, starting from 1989. It discusses his installation works, photography, paintings, and drawings. In addition to placing the work in the artistic context of the day, it has several critical essays written on Orozco's work. Lots of color and black and white images chronicle his progression and demonstrate the variety of mediums he works with. This book is a good starting place for understanding Orozco's relationship towards reality and the inclusion of the everyday into art, for example drawing on boarding passes, sculpture from trash, etc.

Tomkins, Calvin. *Off the Wall: a Portrait of Robert Rauschenberg*. New York: Picador, 2005. Print.

Off the Wall gives a portrait of Rauschenberg as an artist within the subversive 50s-60s, and places him in relation to the other artists at the same time. The book discusses Rauschenberg's role in taking art from the gallery to the social spectrum. It takes the reader through the various cities he lived in, and stages of his artistic development. The middle chapters give a good characterization of Rauschenberg as an artist and his creative process.

Varnedoe, Kirk. *Cy Twombly: a Retrospective : [published in Conjunction with the Exhibition "Cy Twombly: a Retrospective" at the Museum of Modern Art, New York, September 25, 1994 - January 10, 1995]*. New York: Abrams, 1994. Print.

This book gives a solid overview of Twombly's works over the past 50 years. The author walks through images on exhibit at the MOMA and discusses the impression they had on the art world. He doesn't go into a lot of interpretation however, and the book is much more biographically based in the art, than interpretative. It discusses Twombly's work as explorations in light and movement and reflections.



Future Reading list

Buchhart, Dieter, Sam Keller, and John W. Gabriel. *Basquiat*. Ostfildern: HatjeCantz, 2010.

Print.

Iversen, Margaret. *Chance*. London: Whitechapel Gallery, 2010. Print.

Kotz, Mary Lynn. *Rauschenberg Art and Life*. New York: Harry N. Abrams, 2004. Print.

Holzer, Jenny, Eckhard Schneider, and Henri Cole. *Jenny Holzer: Truth before Power*. Bregenz Austria: KunsthausBregenz, 2004. Print.

